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UNIVERSITY HONORS PROGRAM

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PROJECT TITLE: DRAWING CIRCLES AROUND SOCIETY:
SOCIETALLY MARGINALIZED GROUPS AND THEIR
TREATMENT WITHIN OPERA

I have reviewed this completed senior honors thesis with this student and certify that it is a project commensurate with honors level undergraduate research in this field.

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Drawing Circles around Society:
Societally Marginalized Groups
and Their Treatment within Opera

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University Honors Thesis
Dr. Thomas Broadhead

May 14, 1997

The renowned composer Richard Wagner believed opera to be the highest form of art, the height to which all other art forms aspire. Opera encompasses the visual and the auditory and is at once symphonic music, poetry, performance, and visual art. Opera is a relatively new art form, having originated in the early seventeenth century in Florence. From its inception opera has been a product for and by the nobility and the wealthy. Originally, it was only the wealthy who could afford to produce such lavish events. And, even with the opening of public opera houses, the popularity of opera never fully extended beyond the inner circles of mainstream, upper-echelon society. Opera was written for, produced for, and, hence, very much influenced by the nobility. Consequently, ideas espoused in texts of operas reflect to a great extent the feelings and thoughts of mainstream society. A close look at the texts of operas, the musical expression of different aspects of the setting, and the staging of operas reveals a distinct trend toward the stereotyping and ostracizing of certain marginalized groups within society, a trend which served to propagate persecution within those societies. In the text, music, and staging of many operas, the treatment of Jews, Moors, and women, specifically gypsy women, witches, and widows, reveals certain stereotypes attributed to these groups and feelings directed toward these groups in the societies in which these operas were written.

The persecution of marginalized groups by mainstream society is a topic which has been frequently addressed by historians,

sociologists, and scholars of many different backgrounds. The treatment of Jews in the Christian West, the persecution of witches during and after the Middle Ages, the once cyclical treatment and finally increasingly harsh treatment of homosexuals have all been well documented historically. The treatment of certain marginalized groups within literature has also been examined, and the treatment of Jews in nineteenth-century German plays and prose has been thoroughly reviewed (Jakobowicz 71). But surprisingly little has been written about the treatment of these marginalized groups in other dramatic art forms. Opera is indeed similar to the play, in that a cast of characters delivers text which is written to portray some specific point on some specific level. It is intriguing, therefore, that the texts and stage directions of operas have been little examined to reveal treatment of marginalized groups at different levels.

Marginalization of Gypsies

"No more Draconian laws have been issued against any people than have been issued against the Gypsies" (Bercovici 14). The race of people dubbed "gypsy" has been marginalized by the Christian West virtually since their arrival in Europe. The first evidence of gypsies in Europe was in 1417, when they arrived in Germany wearing colorful clothing and bearing aristocratic titles, claiming to have come from Egypt (hence, "gypsies"). They claimed to have been exiled from Egypt because of their Christian faith and, as a penance, were required by the Pope to wander without settlement for seven years. Originally, they were widely accepted

due to their religious convictions, but as time passed--more than the seven years--their popularity began to wane; soon they acquired a reputation of deception, theft, and an overall lack of Christian values. In short, Europeans began to realize that the gypsies' story of their origins was false. With the growing disbelief of their origins, governments began regarding them merely as outlaws, and their acceptance was completely revoked. "Once dislodged, the gypsy moved rapidly west throughout the fifteenth century in such numbers as to cause considerable alarm on the part of most government authorities. Their sudden increase in population . . . was to cause a major social problem in Europe" (Trigg 7). Thus began the marginalization of this group of nomadic people, a marginalization which continues into the twentieth century and exists even today. "They also became inured to ostracism and persecution, the most severe being Hitler's holocaust . . . and even today they suffer some disabilities, if minor ones, at the hands of petty bureaucrats in England's green and pleasant land" (Trigg, Preface).

While the treatment of gypsies within opera is striking, the use of gypsy stereotypes within theater and literature, a use which served to marginalize the gypsy, long pre-dates opera. Thomas Middleton, in his 1615 work *More Dissemblers besides Women* wrote, "Get me Gipseys brave and tauny . . . that th'unhous'd race of Fortune-tellers / May never fail to cheat town-dwellers" (Randall 60). In Ben Jonson's masque of gypsies, *The Gypsies Metamorphosed* (1621), definite stereotypes of gypsies are espoused and depicted. The gypsies' leader is called cock-lorrel (a lorrel

is a rogue), and they live in a cave which is named "The Devil's Arse," a name which ties gypsies both to the devil and to a certain putrefaction.

From the famous Peak of Derby
And the Devil's Arse there hard by,
Where we yearly keep our musters,
Thus th' Egyptians throng in clusters.
lines 107-110
(Otis 321)

William Shakespeare also included stereotypes of gypsies in his plays. In *Othello* one of Othello's paranoias stems from a fear surrounding a handkerchief given to his mother by a gypsy. "That handkerchief did an Egyptian to my mother give; she was a charmer and could almost read the thoughts of people" [III.iv.55] (Clark 1116). There are multiple other examples of such reference throughout the history of theater.

Within this history and this tradition, opera is rooted. It is no surprise, therefore, that gypsies are blatantly marginalized within both the plots of opera and, more strikingly, the musical scores of opera. Italian opera more than any other is guilty of stereotyping gypsies. Arguably the greatest composer of Italian opera was Giuseppe Verdi. Verdi, who was born in 1813 in Roncole and died in 1901 in Milan, spent his entire life in Italy and composed operas which had many political under-currents. As a result, Verdi became a voice in the struggle for Italian unity and was seen as a leader, both political and musical (Sadie 798). Verdi had a very specific way in which he dealt with gypsies in his operas. The majority of his gypsy roles are for women, and all of the women gypsies in Verdian opera are sung in a low

register, lower than any other female voice in the operas in which they are found.

Music scholars agree that Verdi came into his own with the composition of the operas *Rigoletto*, *Il trovatore*, and *La traviata*. With these three operas, all of which debuted within a two-year span, Verdi found his unique style, the style which propelled him to musical immortality. The first example of the treatment of gypsies is in *Rigoletto*. There are four women in this opera. Gilda, the daughter of the court jester who was being courted by the Duke, is a soprano. Countess Ceprano (nobility) and Gilda's maid are both mezzo-sopranos (one register below soprano). The final female role is that of Maddelena, a gypsy woman who seduces the Duke and is a direct cause of Gilda's death. This role is written for a contralto, the lowest register of the female voice. This opera was only the second in which Verdi had written a contralto role (the first being the opera directly preceding *Rigoletto*, *Luisa Miller*, in which the very insignificant role of a peasant girl is a contralto) and the first in which the contralto plays a major role. Maddelena is scantily clad and sings with a lustfully low, coarse voice, which directly contrasts the soaring lines of Gilda's music and which emotes an aura of earthiness and sensuality (Appendix pp.1-3).

The second opera in which Verdi included a gypsy woman followed in less than two years. *Il Trovatore* has three female roles. The Duchess Leonora and her confidant are both sopranos; Azucena, a gypsy woman, is a mezzo-soprano. This opera paints a more vivid picture of the opinion of gypsies. The story of the

opera begins with two sons of a deceased Count. One night when the sons are still infant, a gypsy woman is caught staring at the younger son. This son becomes ill, and it is assumed that the gypsy woman has cursed him. The woman is subsequently burned at the stake, but her daughter, Azucena, breaks into the castle of the Duke and steals the younger son. The younger son survives the illness (which was supposedly the result of the curse), and the two brothers grow up separately, not knowing of the other's existence. Eventually, they both fall in love with the same woman, have a duel where the younger (Manrico) spares the elder's life, and finally the older (who has inherited the throne) has the younger executed. As Manrico dies, Azucena screams at the Duke, "The victim was thy brother!" (Earl 454). The gypsies in the opera live in a disreputable section of town, and Azucena raises Manrico in a dilapidated house at the foot of a mountain. Their clothes are ragged, and Azucena's vocal line is considerably lower and more disjunct than those of the other female principals (Appendix pp.4-6).

La traviata makes only slight reference to gypsies, but this reference is revealing. During a party in the second act, the female party-goers, all members of the noble class, dance a gypsy dance. This dance is quite coarse as it mocks this group of outcasts, and it concludes with the telling of fortunes by the dancing "gypsies." The final opera in which Verdi specifically mentioned gypsies, *La Forza del Destino*, deals similarly with them. The gypsy, Preziosilla, again a mezzo-soprano, plays a minor role in the action but reveals much about the view of

gypsies in Verdi's time. Preziosilla's role serves little more than to tell villagers of a war between the Germans and the Italians. And then, at the end of her scene, she tells the fortunes of those congregated around her, seeing into the future and seeing through the disguise of a student in the crowd (Earl 492). The scene does nothing to advance the plot; it is merely interjected as a means to entertain the audience.

The portrayal of gypsies with lower voices can be found in operas of other Italian composers, as well as in English, German, and French opera. Arguably the most popular Italian composer before Verdi was Gioacchino Rossini. In his *Il turco in Italia*, there is a gypsy encampment of which a Turkish woman, Zaïda, is a member. The role of Zaïda is portrayed either by a mezzo-soprano or a contralto, and her vocal lines stand out in stark contrast to the soprano line of Fiorilla, the Italian aristocrat. Michael Balfe's *The Bohemian Girl* has three female roles. The daughter of the Duke and her attendant are both sopranos, while the Queen of the Gypsies is an alto (Earl 767). In Johann Strauss, Jr.'s *Die Zigeunerbaron*, the gypsy fortune tellers are mezzo-sopranos.

This portrayal of gypsies, making their voices lower and coarser than the voices of the other characters, reveals certain aspects of how gypsies were viewed by mainstream society. The deepness of the voice insinuates a sort of baseness. The fact that women are given the low voices also indicates impurity. Clearly, in *Rigoletto*, Gilda is portrayed as pure and chaste, while Maddelena, the gypsy, is seen as unchaste, tarnishing those around her. This use of the low voice in the women might also be

a way of indicating a lack of education. Whether peasants or gypsies are singing the contralto roles, the lack of purity and even enlightenment is paramount.

Probably the most renowned gypsy role performed in opera is the role of Carmen in Georges Bizet's *Carmen*, an opera which was originally not allowed to be staged in Paris due to its lewdness. Carmen, a gypsy generally performed by either a contralto or a mezzo-soprano, entertains the town-folk by flirting with the men. Ultimately, she chooses a young, chaste dragoon, Don José, as the object of her affection. José is promised to another, but he eventually becomes "bewitched" by Carmen (in his own words) and follows her to join her band of gypsy smugglers. Having conquered, Carmen loses interest and pursues other conquests. José, having lost his job, his fiancé, and now his object of desire, can think of nothing but to kill Carmen, an act which he carries out at the opera's climax (Earl 666). Carmen is generally cast as a beautiful, darkly hued woman who is both shapely and seductively clad. She simultaneously emotes an aura of sexuality and coarseness. She is fickle and unrooted, and she ultimately is the cause of Don José's downfall. Most important, however, is Carmen's voice. Her voice is very dark and bawdy, incredibly seductive. The lower and "chestier" the performance, the better. Carmen is the essential portrayal of gypsy women within opera, with her low voice, her physical dishevelment, her lack of purity, and her ability to bewitch the innocents who surround her.

Gypsies and Magic

A final characteristic associated with the use of the low voice, the final characteristic of Carmen listed above, is the connection to the supernatural. Societal norms suggest that women have naturally high, sweet, lilting voices. Women who have low voices are generally assumed to be in some way unnatural. Throughout operatic literature, the use of a low tessitura for a woman has been an indicator of the mystic and the supernatural. It follows that, with the similar use of lower registers for gypsy women, gypsies were seen as having a connection with the supernatural.

The relation between gypsies and magic can be seen in the actual plots of the operas. Azucena's gypsy mother in *Il trovatore* is thought to have put a curse on the son of the Duke. She is in fact blamed for his subsequent illness and put to death because of it. In a way, Azucena's story can be related to the accusations of ritual murder which began in the twelfth century and which dealt with the supposed killing of Christian and noble youths by outcasts from society, particularly by Jews. "Most terrifying of these tales, to children and parents alike, must have been the legends of child sacrifice, the alleged ritual murders of Christian children by Jews" (Hsia 2). In *La Forza del Destino* Preziosilla is able to tell fortunes and see through disguises. Rossini's opera *Il turco in Italia*, begins with the gypsies, including Zaida, telling the fortunes of the Italians. Furthermore, and perhaps most revealing, the nobility's portrayal of gypsies in *La traviata* would clearly have been remiss had it

not concluded with a fortune-telling. But more powerful than the plot of the libretto, over which composers had less control, is the way in which composers chose to represent gypsy women. By giving them low voices, the composer transmits to the listener that the gypsies are base, corrupt, unchaste, and uneducated and have supernatural powers which can be used to evil ends. "It must be remembered that Gypsies were then regarded as 'witches'" (MacRitchie 79). The opinions of society are reflected in operas, even as opera influences those opinions.

The Witch Craze

"Belief in witchcraft--harm inflicted by someone employing supernatural means--is one of the most widespread of cultural traits" (Klaits 1). A quintessential example of the marginalization of a group of people in the Christian West is the treatment of witches, or women accused of witchcraft. Both Europe and the United States have terrible blotches in their pasts when witches, primarily women, were sought after, accused, and executed. From the origins of civilization to the twentieth century, humankind has been a patriarchal entity. Similarly, belief in magic has been present in cultures since ancient Greece and Rome. Yet it was not until the late Renaissance that these two phenomena dramatically converged, resulting in one of the most widespread efforts toward persecution of a marginalized group to that time. The witch craze in Europe alone resulted in the death of over 10,000 people in the late sixteenth and seventeenth centuries, the majority of whom were women. The cause of this

explosion of persecution was multi-layered. A society where men had complete authority over women, a fear of women's powers, particularly within the church, and the religious and social crises of fifteenth and sixteenth Europe combined to result in the identification and definition of a supposed group within society and the subsequent persecution of this marginalized group.

Treatment of witches within opera is less dramatic than the treatment of accused witches in history, because witches in opera are presupposed to be witches; there is no question as to the authenticity of their supernatural abilities. In late Renaissance Europe and pre-Enlightenment United States, the horror of the witch trials lay in the fact that these women were only accused of witchcraft; precious little proof was garnered. However, the presence of witches in multiple operas indicates that Klaitz was correct in his assessment of the omnipresence of belief in witchcraft. The fact that so many different styles of opera from so many different countries contain references thereto is a testament to the prevailing fear of the supernatural in Europe and the United States during the past three centuries.

Witches and Supernatural Women in Opera

Examples of female supernatural beings abound in opera. The vast majority of these references, in fact all of the roles in the following examples, are portrayed by contraltos. This equation of low voices to the supernatural serves only to strengthen the proposition that gypsies were assumed to have supernatural powers. German opera has multiple references to low-voiced witches and

supernatural beings. Engelbert Humperdinck wrote two operas which contained witches: *Hänsel und Gretel* and *Die Hexe* (The Witch). Both the Knusperhexe in the former and the Hexe in the latter are contralto roles. The apparition who visits Palestrina in Hans Pfitzner's German opera *Palestrina* (Earl 856) is similarly registered. Richard Strauss included in his twentieth century opera *Die Frau ohne Schatten* a contralto role called "Stimme von oben" (voice from above), and in *Die ägyptische Helena* the "omniscient seashell," a peculiarity unto itself, is a contralto. Within Italian opera, the fortune-teller in Verdi's *Un Ballo in Maschera* is a contralto, as is the woman who is an accused witch in Amilcare Ponchielli's *La Gioconda*. In Gian Carlo Menotti's *The Medium* (an American opera), the medium who speaks to spirits of the dead is, not surprisingly, a contralto. British composer and librettist Michael Tippett included a clairvoyant role in his opera *The Midsummer Marriage* and wrote it for the contralto voice, and in the Russian opera *Rogneda* by Aleksandr Serov, the witch Skulda is the opera's single contralto role. Even Portuguese and Scandinavian opera composers latched onto the compositional technique of assuming those who are supernaturally inclined to have unnaturally base and low voices. Hektor Villa-Lobos, in his opera *Yerma*, had his protagonist visit a contralto sorceress to help with infertility; and the witch of Endor, who is asked to conjure spirits from the dead in Carl August Nielsen's *Saul og David*, fits similarly into the contralto category.

The equation of low voices with the supernatural is taken one step further within opera composition. The two prior sections

illustrate the use of the contralto voice to depict supernatural powers. More prevalent than this, however, is the use of the bass voice to illustrate evil, particularly in roles which depict the devil. It should be noted that there are very few gypsy or witch roles for men, a fact which is intriguing because clearly there were and are male gypsies. Similarly, males were once accused of witchcraft as frequently as females. Before the sixteenth century, the accusation of men versus women as witches was about 46% to 54%. "The accused witches of [Joan of Arc's] day, and of the fourteenth and fifteenth centuries in general, were frequently males, but the proportion of men continually declined before and during the witch craze" (Klairs 77). The requirement that gypsies be women is rooted in the white, Christian West tradition. "The [white person's] impression of a gypsy fortune teller is, without exception, that of a woman and not a man" (Trigg 53). The primary reason women came to bear the brunt of accused witchcraft was rooted in a pamphlet written by two Dominican monks, Heinrich Kramer and Jakob Sprenger, entitled *Malleus Maleficarum*, or "The Hammer against the Witches." Within this publication, Kramer and Sprenger claimed witchcraft was little more than a pact with the devil. They stated that this pact was sexual in nature and that most witches were, therefore, women. The writing was rooted in the misogynistic tradition of monasticism, ultimately blaming women for the downfall of mankind. The devil was working through women to create an army of evil which would eventually destroy God's people. The pamphlet had over 25 editions and was the direct cause of the European witch panic of 1560.

The Bass Devil

The stereotype of witches and the philosophical mindset which demands that they be female continue even to today. Not surprisingly, therefore, it was not in the roles of witches and gypsies that men were to portray supernatural characters; it was in the form of the devil himself. Practically every character who portrays the devil or a devil-like character within opera is a bass. To this extent, the low voice is seen as a connection both to the supernatural and to evil. Examples abound of the use of basses to represent the devil. The first legitimate opera written was *La favola d'Orfeo*, composed in 1607 by Claudio Monteverdi. The role of Plutone, the king of the underworld, was played by a bass. Thus, with the first legitimate opera, the connection between low voices and the supernatural was set. The tradition became even more specific later in the first century of opera composition with Landi's opera *Sant' Alessio*, in which the role of the devil was written for a bass. Other bass presentations of the head of Hades can be found in French opera of the seventeenth and eighteenth centuries. Jean-Baptiste Lully's *Alceste*, which premiered in 1674, included the role of Pluton, performed by a bass. Similarly, Jean-Phillipe Rameau, one of the most influential philosophers within music, wrote an opera in 1733 entitled *Hippolyte et Aricie*, in which Pluton was also a bass. In the eighteenth century, Wolfgang Amadeus Mozart added to the tradition in his immensely popular *Don Giovanni*. The opera concludes with Don Giovanni, a bass, being dragged into hell by

the Commendatore, also a bass. The final scene, which has Giovanni and the Commendatore singing simultaneously as they are sucked into the fiery depths, is arguably the most dramatic written until that time.

The trend of basses portraying devils continued into the nineteenth century. In 1816, the German composer Louis Spohr premiered his opera, *Faust*, in which he started the tradition of assigning the role of Mephistopheles to a bass. In 1831 French composer Giacomo Meyerbeer wrote *Robert le Diable* (Robert the Devil). The title character is actually the son of a woman and the devil, who is called Bertram and is, of course, a bass. Three decades after Spohr's opera, Hector Berlioz composed his version of the Faustian story, *La Damnation de Faust*, in which Méphistophélès is a bass. The tradition of the bass Mephistopheles was continued by Charles Gounod, a French composer, with his rendition of *Faust*, undeniably the most popular of the Faustian operas. The vocal range of Méphistophélès stretches from g^1 (the G above middle C) to "great G" (the G two octaves below), a range which is traversed at one point within two measures (Appendix pp.7-8). Not to be outdone, Arrigo Boito, an Italian composer most famous for the librettos he wrote for Verdi, composed *Mefistofele*, which premiered in 1868. The title role, a bass, begins his "Ballad of the world" with a stepwise descent to great C (Appendix pp.9-10). Another French composer of wide renown, Jules Massenet, wrote *Grisélidis* in which the role of le Diable (the devil) is a bass. The use of the low bass voice to represent the devil is not limited to the mainstream European

composers. Bedrich Smetana, a Czech composer, wrote the opera *The Devil's Wall*, in which Rarash, who ultimately is revealed to be the devil, is a bass role. And in Antonin Dvorak's Czech opera *The Devil and Kate*, both Marbuel (the devil) and Lucifer are basses. Finally, the tradition is carried over into the twentieth century with Gustav Holst's English opera *Savitiri*. There are only three characters in the opera, and the role of Death is a bass.

Although it is a bit absurd to call the devil and those who are equated to him (Mephistopheles, Rarash, Il Commendatore, etc.) a marginalized group within society, examination of their treatment is clearly applicable to the study of marginalized groups within the Christian West and within opera. Ultimately, the way in which composers have chosen to portray evil in men, from the first operas through the twentieth century, is through the character of the devil. The devil roles, almost without exception, have been written for basses. What, however, is the appropriate equivalent in women roles? Clearly, no devil roles have been given to women. Ultimately, the roles of evil and supernatural ability which have been given to women have been the roles of gypsies and witches. In this sense, the gypsy and the witch are seen by the composer and by the societies in which these composers wrote, as the female equivalent to Satan.

"The devil witch connection is worth pursuing thus far because it helps to close the circuit between the devil and gypsies, on the one hand, and, on the other hand, witches and gypsies. Because of their skill at legerdemain it was readily supposed by some that gypsies, like witches, had the aid of familiar spirits. Moreover, it takes no great imaginative leap to realize how the midnight roistering of gypsies in a wild, secluded place, with fires snapping and wavering in the wind, might be confused with a witches *Sabbat*."

(Randall 86)

Composers show this connection between witches, gypsies, and devils through their music by assigning each of the gypsy and witch roles to lower voiced women, typically contraltos. This marginalizing and stereotyping has its roots in the *Malleus Maleficarum* which first attributed witchcraft and sorcery to pacts with Satan. The image of women gathering together to make sexual pacts with the devil is one which has evolved into the witches with broomsticks who fly across the sky every October 31. The use of the low-voiced woman to portray the gypsies and witches, women who had supernatural abilities and who were the female counterparts of Satan himself, served to marginalize these two groups of women and define their boundaries, boundaries which exist even today.

Widows

The final category of marginalization of women is a bit more abstract, both within the Christian West and the microcosm thereof which is opera. Widows have had a strange place within society from the late Middle Ages into the twentieth century. In the Middle Ages, there were accepted constraints within society which defined what a woman should do and how she should act. Honorable roles a woman could perform included being a virgin, a wife, or a

widow, none of whom had notable power over men. Dishonorable roles included prostitutes, concubines, and slaves, with whom it was legal for men to fornicate. Each of these types of women had sexual power over men. Hence, in theory, the widow was considered to be a very honorable person. Marquard von Lindau, a fourteenth century monk wrote, "Widowhood is a great virtue and a noble life." However, he then went on to say that there are three kinds of widows: those who "live for their lusts," those who fear God, and those who serve God. (Appendix p.11). Clearly, therefore, merely being a widow did not insure a woman good status in a community. In fact, Carol Karlsen argues that women who owned land were feared over any other type of women and were actually accused of witchcraft more frequently than any other type (Karlsen 114). It follows that widows were feared and accused quite frequently due to the fact that widows owned more land than other women (if a widow had no children, the land of her deceased husband then belonged to her). So the fear of a woman's sexual powers is superseded by a more tangible power, the power of land-ownership.

The treatment of widows within opera can be seen as another data point in the argument that widows were feared and possibly assumed to have supernatural powers. The majority of widows included within operas are contraltos. Use of the low-register for widows may well indicate a sort of equation to witchcraft. On the other hand, the majority of widows in operas are older women, so the lower register may well have been used to indicate age. Regardless, the fact that so many roles which directly involve

witchcraft and the supernatural or which indicate supernatural ability (gypsy roles) are contralto roles cannot be ignored. It is only logical that both the composer and the audience were and are aware of the stigma associated with the lower, more husky voice on an opera stage.

The primary examples of widows within opera are found in Italian, German, and Eastern European opera. In Gioacchino Rossini's *Il viaggio á Reims*, the Marchesa Melibea, a contralto role, is a Polish widow. Clarise in Rossini's *La pietra del paragone* is a contralto widow as well. Other examples of contralto women can be found in German opera. A prime example is Lortzing's *Zar und Zimmermann* in which the widow, Widow Browe, owns a shipyard. Her ownership of the shipyard ties directly back to the aforementioned fear of women with power, specifically women who own property. Widow Zimmerlein in Richard Strauss' *Die schweigsame Frau* is a contralto as well. In Leos Janáček's Czech opera, *Katya Kabanova*, the rich merchant's widow, Marfa Kabanova, is a powerful and influential woman who is portrayed by a contralto. In Krzysztof Penderecki's twentieth century Polish opera *The Devils of Loudon*, the young widow Ninan is a contralto. This final example helps support the concept that widows are not fully trusted and are, therefore, stigmatized with contralto voices, as it was not Ninan's age which caused her low voice. Indeed, she was quite young. Ninan, as a widow could not be trusted (in the opera it was thought that she and the vicar were having sexual liaisons) and was therefore portrayed with a low, contralto voice. Incidentally, there was no actual "Satan" role

in *The Devils of Loudon*, and, hence, no accompanying example of basses singing devil roles.

Marginalization of Jews

The treatment of Jews throughout the Christian West is an intriguing study. As is the case with all marginalized groups within the Christian West, mainstream society formed an identity for the chosen group of people and forced this group to fit that identity. The creation of an identity for Jews, and the subsequent persecution, followed a clearly defined path. Judaism held a special place in ancient Rome as the only religion which was allowed to worship a single god. However, with the ascension of Constantine to the emperor's throne in 313 and, especially, the rise of Theodosius in 414 (he declared Christianity the single religion of the Roman empire), Judaism quickly fell out of favor. The ultimate fall of the Western Empire in AD 476 was, therefore, an unforeseen blessing for the Jews (Moore 28).

In the eighth and ninth centuries, Jews saw increasingly more just treatment at the hands of pagan Germanic kings. Pepin III, upon conquering Narbonnais in 768, conferred property rights upon Jews and allowed them authority over Christian laborers. Charlemagne, Pepin's son, granted full legal rights to Jews, allowing them to give evidence in courts. His son, Louis the pious, allowed Jews to proselytize. Treatment of Jews reached a level which had not been reached since the second century; Jews had become fully integrated into society. They owned land, were

active in trade and international commerce, served as physicians, and were even active in militias. In 1050 a Christian priest, Peter Damiani, considered writing a treatise on Jews but concluded instead that they had "almost ceased to exist." This comment can be interpreted as meaning Jews had ceased to be a threat or fear. (Moore 81).

As Damiani was concluding a lack of Jews, however, other parts of Europe were experiencing a distinct trend toward the accusation and persecution of Jews. In 1010 Germany, Jewish groups became the target of persecution when the tomb of Jesus was rumored to have been destroyed. Between 1010 and 1021 in the same areas, accusations of Jews mocking the crucifix led to punishment. Around Easter in southern France, Jews were required to stand at the door of Christian churches so that the entering Christians could slap them. Examples abound which further demonstrate the rapid decline of Jews' status. Primary sources indicate that Jews were seen as greedy money-lenders. A closer look examines how this change in status transpired.

The tenth and eleventh centuries saw the rise of serfdom where people gave up their land to the nobility in return for protection. With the lack of a ubiquitous centralized authority, local control meant power. The church itself was closely tied to the nobility, using it for protection. The lust for land by the nobility and the low status of the Jew in the Christian value system were a lethal combination for the Jews. R.I. Moore relates the story of Mar Rueben bar Isaac, a Jew whose son was killed during a robbery. Rueben went to Robert I for justice. Robert's

response was to declare Rueben's land his own because Rueben had no offspring. Phillip II, upon his coronation, expelled Jews from his ancestral lands, taking their houses, barns, and vineyards but allowing them to sell their movable goods (Moore 86).

As the requirement to sell all movable goods became the norm, Jews began to find themselves with no land, no possessions, and excessive liquid capital. At the same time, merchants were organizing into guilds which regulated the production and sale of all goods. By the twelfth century Jews had been locked out of all guilds because legal forms for guild membership required a Christian oath. This left the Jews with little other option than to use their hard cash in money-lending. A Jew was quoted in Abelard's *Dialogue* as realizing that money-lending brought with it more hatred, but it was the only option. Meanwhile the nobility was eager for Jews to espouse this line of work. Money-lending facilitated commerce, but Christians could not be money-lenders because of the stipulation of the church. Usury was considered a mortal sin. Since Jews were damned anyway according to Catholic thought, the mortal sin status did not affect them. Money-lending required the Jews to look to the nobility for protection in order to get their loaned money back, protection the nobility gladly supplied in return for a cut off the top of every transaction. Thus the Jews became completely dependent upon the nobility. They became serfs and tax-collectors, all the while becoming more hated by society at large. Society created this identity for the Jews, and then forced the Jews to fit into it (Moore 85).

Treatment of Jews in operatic composition has been studied to a greater extent than that of gypsies, witches, and widows, a fact due primarily to the writings (both prose and opera) of Richard Wagner. Wagner, the aforementioned opera composer of renown, wrote many essays, including "Judaism in Music," and personal letters which illustrated a distinct hatred for Jews (Stein 105). Much research has been done and many studies published which show the extent of Wagner's detestation of Jews. Interestingly, the vast majority of these studies deal only with Wagner's prose. Only a select few include any mention of his music and his operas and how they may have reflected his anti-Semitism. This omission is ironic, for it was not only the writings of Wagner to which Adolph Hitler looked for inspiration, but it was in Wagner's music that Hitler found his drive. As anti-Semitism in Wagnerian opera has been little examined, it comes as no surprise that the treatment of Jews in the operas of other composers has been practically ignored.

Heinrich Marschner played a vital role in the development of nineteenth century German opera (Grout 450). After studying with Beethoven for a brief time, he began writing operas and soon became a strong proponent of "true German opera." Marschner's compositions, though not works of genius, did influence later Germanic composers, specifically Richard Wagner (Sadie 466). Marschner's opera *Der Templer und die Jüdin* (*The Templar and the Jewess*) is certainly worth mentioning. The story is based on Sir Walter Scott's *Ivanhoe* (Grozier 167), and it deals in part with the relationship between a knight of the Templar Order and a

Jewish maiden. The Templar, Bois Guilbert, was discovered in a compromising situation with the Jewess, Rebecca, but was not punished. Instead, Rebecca was put to trial because she had, through evil sorcery and witchcraft, seduced a holy and unwilling knight (Holden 610). The opera functions on two levels in dealing with the treatment of marginalized groups. First, it perpetuates the suspicion that the Templar Order of knights was engaged in practices which were neither holy nor knightly, an accusation which has been largely discredited. Secondly, the opera reveals a stereotype of Jews, and perhaps a fear of Jews, namely the thought that the Jewish people were capable of sorcery and supernatural power which could be put to evil ends.

Unlike those of Marschner, the operas of Wagner are a juggernaut in the repertoire of present-day opera. The compositions of Wagner are far more complex, in-depth, and subtle than those of Marschner, or, for that matter, practically every composer who preceded him. Wagner was both composer and librettist of his operas. With regard to Wagner's treatment of Jews, one opera and one opera cycle have been chosen which best illustrate this treatment.

Der Ring des Nibelungen is a cycle of four operas (*Das Rheingold*, *Die Walküre*, *Siegfried*, and *Götterdämmerung*) which trace the existence and actions of Norse gods. The complete cycle lasts approximately 16 hours, with many characters appearing at different times throughout the cycle. One such character is Mime, a Nibelung dwarf who helped in the upbringing of Siegfried, a god. Mime was originally described by Wagner as, "small and bent,

somewhat deformed and hobbling. His head is abnormally large, his face is a dark ashen color. . . . His voice is husky and harsh" (Weiner 6). This description was consistent with the stereotypes of Jews in Wagnerian Germany. Marc Weiner writes, "In [Wagner's] world, the Jew's difference was discerned in his purportedly idiosyncratic corporeal signs (such as stature, voice, smell, hair, gait, gestures, sexuality, and physiognomy)" (Weiner 8). The use of the hunch-backed stereotype can be seen in other nineteenth century works, such as those by Matilde Serao, a nineteenth century Italian author. In her book *La mano tagliata*, she describes the Jew Henner, "The body was deformed: a hump on the left shoulder twisted that enormous torso on those short, thin, ignoble legs. He was horrible" (quoted in Harrowitz 121). With these corporeal stereotypes, Wagner was able to portray Jews in his works (for he never actually specified a character as a Jew). "Wagner never included the word [Jew] in his works for the stage because he didn't need to; the corporeal features deemed obvious signs of the Jew in his culture would have made the anti-Semitic nature of his representations . . . self-evident" (Weiner 13). In *Siegfried*, Mime is openly chastised by Siegfried, whom he had raised from birth. Siegfried says to Mime in the first act, "I need only to set my eyes upon you, to recognize evil in all that you do: when I see you standing, shuffling and shambling, weak-kneed and nodding, blinking your eyes . . . " (Spencer 200). Mime is not only characterized by a physically heinous appearance; he also is portrayed by Wagner as being slow-witted. When Siegfried makes poetic reference to the presence of mother-figures

in the wild, specifically referring to foxes and birds, Mime replies in confused anger, "What's wrong with you, fool? You are neither a bird nor a fox" (Spencer 202). Incidentally, Siegfried ultimately kills the ridiculed Mime.

Mime is not the only character in the cycle written to stereotype Jews. *Das Rheingold* deals with the greed and deception of the Nibelung dwarfs as a whole. These dwarfs can be likened to a characterization by Wagner of the Jewish race. Alberich is the dwarf who is able to obtain the all-powerful Rhine gold by renouncing the virtue of love. With the Rhine gold in hand, he is able to put all other dwarfs into service mining gold for him. Alberich is described in the first scene as a "foul creature," "lecherous rogue," and a "hairy, hunchbacked fool. Brimstone black and blistered dwarf" (Spencer 58). These descriptions are based on appearance alone. This character embodies many of the stereotypes of a Jew: short, hairy, hunchbacked, and greedy. And, similar to the treatment of Mime, Alberich is shown to be slow-witted. It takes very little time for the gods to trick Alberich out of his newly acquired, omnipotent gold. Alberich embodies a final Wagnerian impression of Jews. As the gods take the gold from him, Alberich places a curse on the golden ring. This curse ultimately dooms the gods in *Götterdämmerung* (translated: the twilight of the gods). Wagner, through this curse, was essentially issuing a warning to the German people, indicating that the Jews may well be the ultimate downfall of the master race. Incidentally, Alberich's son, at the urging of Alberich himself, murders Siegfried.

Wagner's *Die Meistersinger von Nürnberg* deals also with this notion of a master race. The plot of the opera revolves around a group of men who form a guild of singers. These singers function to advocate the power and beauty of song. It is a comic opera which ends happily for all characters, save one: Sixtus Beckmesser. Beckmesser is a singer who is seeking induction into the guild and simultaneously pursuing the hand of the beautiful Eva. As is the case in many an opera plot, it happens that Walther von Stoltzing desires the same two goals. In the final act of the opera, both must sing a song to achieve induction. In order to gain the upper-hand, Beckmesser steals Walther's song and sings it first. This song is incredibly poetic, epitomizing Wagner's conception of the ideal German art. Beckmesser, however, has no time to practice it, and while performing it, he unwittingly alters the text into crass, self-deprecating prose. Beckmesser's interpretation of the song reflects Wagner's idea of the effect Jews have on all things truly German. The Jewish people taint the pure German race. Wagner adds an additional touch in the song, changing the original line "a tree offers golden fruit" to Beckmesser's "I fetch gold and fruit," successfully perpetuating the stereotype of Jews' being greedy (Weiner 69). The stereotyping of Beckmesser goes beyond that of distorting the true German art. Beckmesser is described by Eva as being noisome. Eva then tells her fear of being coupled with Beckmesser; she says, "In the end he would even allow Mr. Beckmesser to sing me out from under his nose." This quote is a reference both to the stench of Beckmesser, and, most probably,

the size of Beckmesser's nose--a stereotype of Jews which persists even today (Gilman 179). A final description of Beckmesser comes from Wagner's stage directions for Beckmesser's entrance in the third act. "He limps forward, shudders, and scratches his back . . . bends at the knee which he then scratches . . . he limps around . . . he topples flying in all directions" (Weiner 298). Wagner's portrayal of Beckmesser is the quintessential, multifaceted stereotype of Jews.

Of all the treatment of Jews within German opera mentioned thus far, the most widely used stereotype relates to the voice. The usual portrayal of the Jew within German opera, and even on the stage in German plays, is with a high, nasal voice. In opera, it is to the role of the character tenor that most Jewish characters are relegated. The reason for this characterization is not perfectly clear. One reason may be that a high, squeaky voice comes across as humorous to the listener, in a way similar to hunchbacked posture and olfactory references. Another plausible reason is the fact that the nasal voice on one level draws attention to the aforementioned stereotype of large noses. But Wagner would argue that it goes beyond that. To Wagner, and to much of German society at that time, Jews were considered a shallow, not-rooted people. Indeed, the Jewish race had no specific country to call its own. The German voice, on the other hand, was deep and sonorous, just as the German nation is deeply rooted within the heart of Europe.

A prime example of this characterization can be seen in *Die Meistersinger von Nürnberg*. Beckmesser is actually a baritone

role, while Walther is a tenor role. Curiously, however, Beckmesser's tessitura is frequently higher than that of Walther's (he consistently has higher musical lines than Walther). This produces an amazing effect. While Walther is the tenor with the higher voice, he is singing in the comfortable part of his range, using all over-tones and resonances to produce a beautifully lush tone. The baritone who sings Beckmesser, on the other hand, has an innately lower voice, and yet is forced to sing lines which are at the top (or out of) his range (Appendix pp.12-15). The result is a squeaky, almost broken, certainly aurally displeasing tone. As a result, the role of Beckmesser becomes even more laughable and irritating. In fact, at the conclusion of the second act, Beckmesser is beaten in a riot because his voice is so high and annoying (Weiner 118).

Alberich and Mime are also characterized by uncomfortable, high voices. This characterization can be seen in two scenes in particular. The first is a scene from *Siegfried* in which Alberich and Mime plot and discuss how they will reacquire the Rhine gold (note the blatant greed stereotype). In this exchange, both dwarfs sing in the upper parts of their register. To make their sound more agitating, the vocal lines contain many staccato notes, grace notes, and sforzandos. And, to intensify it even more, the music is intended to be sung very quickly. The final product is one of discordant noise (Appendix pp.16-20). In the second act dialogue between Mime and Siegfried, differences between the German voice and the Jewish voice are again apparent. Although Siegfried is a tenor, his vocal line lies in the easiest and most

sonorous part of his range. Mime, also a tenor, has lines which stay in the highest part of the tenor's register and which jump with difficulty between the different registers within a tenor's voice (Appendix pp.16-20). The direct contrast between the two makes for a remarkable distinction between the two races being characterized (Weiner 135).

Another prime example of portrayal of a Jew in the role of a character tenor comes in Richard Strauss' *Salome*. Strauss is considered the greatest German composer of the post-Wagner generation. Though he did not inherit the blatant Aryan philosophies of his predecessor, Strauss was selected by Hitler to be the Minister of Music in the Third Reich. *Salome* is a one act opera in which Jokanaan (John the Baptist) is released from captivity. Jokanaan has a lush baritone voice, one which rings from the depth of his prison. As Salome demands that Jokanaan be set free, five Jews begin to debate in the background. Of these five Jews, four are tenors and one is a bass (Earl 806). The music which they sing is, not surprisingly, very thin, spastic, and discordant. The five men argue back and forth and can do no more than produce an agitating noise to emphasize the chaos of the scene. The Jews themselves serve no purpose in the plot of the opera; Salome does not even acknowledge them. However, their presence in the opera does serve to perpetuate deep into the twentieth century the stereotype of the high-voiced Jew.

This use of high, nasal voices in parts written to depict Jews actually pre-dates Wagner. One of the earliest examples of anti-Semitism in opera is found in Gioacchino Rossini's *Mosé in*

Egitto, which debuted in 1817. The opera is a setting of the Old Testament story of the Jewish captivity in Egypt. Within the opera are multiple Jews, primarily Moses and his family (Aaron, Miriam, Anais). Rossini's use of awkward vocal lines was not applied to these characters, not only because that would have resulted in an aurally displeasing opera, but also because these are the primary characters in an opera which is indeed pro-Jewish, as Moses leads his people to freedom while drowning the Egyptian army in the Red Sea. Ultimately, this story of Judaism is rooted within the Christian tradition as well. Hence, it would seem that this story, and any other story of Judaism from the Old Testament, would not be a logical vehicle for the propagation of anti-Semitic feelings. Verdi's opera *Nabucco* is an example of a story which, based in the Old Testament, is simultaneously pro-Jewish and pro-Christian. Verdi's vocal score shows that he wrote the music for Jewish characters just as he would have for a Christian or an Italian character. However, Rossini in *Mosé in Egitto* clearly wrote the music for his chorus of Jews to imitate a stereotypical high, nasal sound which his society associated with the Jews of the nineteenth century. Stendhal relates an incident in which a colleague of Rossini suggested this very effect for the opera. "Since you intend to have a Chorus of Jews, why not give them a nasal intonation, the sort of thing you hear in a synagogue?" (Stendhal 113). Rossini's music clearly reflects the application of this concept.

The study of the treatment of Jews within opera is unique within this study of marginalized groups. Unlike other such

groups, there are operas written by composers who fall within the marginalized category itself. Specifically, while there are few, if any, operas written by gypsies and witches, many of the great operatic composers were and are Jewish. Thus, the student of opera is able to view the other side of the spectrum.

Arguably the most well-known Jewish opera composer was Giacomo Meyerbeer. Meyerbeer never actually wrote an opera in which he openly extolled the virtues of Judaism. Instead, he wrote operas which subtly attacked Christianity. "It has been suggested that, because Meyerbeer was a Jew, he chose for two of his operas, *Les Huguenots* and *Le Prophète*, subjects dealing with bloody uprisings due to religious differences among Christians. . . . Even the ballet of the spectral nuns in *Robert le Diable*, has been suggested as due to Meyerbeer's racial origin and a tendency to covertly attack the Christian religion" (Earl 582). The story of *Robert le Diable*, touched upon in the earlier section on devils, is quite Faustian. The devil (Bertram) offers Robert different pacts in which, for his soul, Robert would be granted anything he desires. Robert is twice saved from these pacts, once by his beloved and then by his sister. The first deal Bertram attempts to strike is set in the ruins of a convent. Bertram summons from the grave the souls of unfaithful nuns. These nuns proceed to dance around Robert, tempting him with love, drinks, and gambling, until finally Robert succumbs. This dance of the nuns is quite clearly a way in which Meyerbeer depicted his opinion of the Catholic church.

The story of *Les Huguenots* is based upon the Saint Bartholomew's Day massacre on August 24, 1572, in Paris, when Catholics murdered numerous Protestant Huguenots. The libretto tells the story of the rivaling Christian sects, Catholicism and Protestantism, and the bitter drama of their feud. Queen Marguerite de Valois attempts to placate the rival factions with a wedding between Valentine, her Catholic daughter, and Raoul de Nangis, a leader of the Huguenots. Though he loves Valentine, Raoul refuses, thinking Valentine unchaste. Valentine then marries a leader of the Catholic church, the Count de Nevers. As Raoul pays his last dues to Valentine, he overhears the leaders of the Catholic church planning a surprise attack upon the Huguenots while the latter are celebrating a wedding. Raoul rushes to warn his compatriots, but he is ultimately too late. The opera ends with the death of Raoul and Valentine at the hands of the Catholic leaders, one of whom was Valentine's father (Earl 581). The opera is, overall, both scathingly anti-Catholicism and anti-Christianity. The libretto of the opera was described by Richard Wagner as, "a monstrous motley, historico-romantic, sacro-frivolous, mysterious-brazen, sentimental-humbugging dramatic hodge-podge" (quoted in Simon 266). Meyerbeer, in order to retain his widespread popularity, was clever in his productions of the opera. When performed in staunchly Catholic cities (e.g., Vienna and Florence), he changed the rival factions within the plot, changes which resulted in operas with titles such as *The Anglicans and the Puritans* and *The Guelphs and the Ghibellines*.

The libretto of Meyerbeer's *Le Prophète* is based on an actual event which occurred in the sixteenth century in Münster, Germany. The story is of Jan Beuckelszoon, a tailor and innkeeper, who declared himself a prophet and, through the help of Anabaptists, crowned himself Emperor of Münster. The town soon became a haven of orgy and cruelty. In June 1535, imperial forces captured the city, and Jan Beuckelszoon was put to death through torture (Earl 588). In the opera, different names are used (John of Leyden is the prophet), and personal touches are put into the story (John's relationships with Bertha, his bride, and Fide, his mother, and how he rejected both in his pursuit of the crown), but the story-line is generally consistent with actual events. The opera, like *Les Huguenots*, is decidedly anti-Christianity, while simultaneously remaining subtle in its portrayal. Meyerbeer, by choosing stories based upon fact, was able to disguise anti-Christian rhetoric within innocent plots with factual basis.

Jacques François Halévy was a French Jewish composer who was a contemporary of Meyerbeer. Though he was as renowned as Meyerbeer during his lifetime, his popularity has since significantly waned. The single work of his which survives in today's standard repertoire is *La Juive* (the Jewess). *La Juive* is a work which extols the virtues of Judaism and Jews through a story about two Jewish martyrs. The story is set in a Catholic village where a small community of Jews resides. This community of Jews is centered around the goldsmith, Eléazer, and his daughter Rachel. Throughout the opera, the Jews are chastised and threatened (at one point, reference is made to a time when

Eléazer's son was burned at the stake). Léopold, the Christian prince, falls in love with Rachel during the course of the opera. He is ultimately rejected because of his faith, and Rachel turns him in to the Catholic authorities. Ultimately, she and Eléazer are condemned to death. They are given a final chance to save themselves by renouncing their faith and embracing Christianity. Both refuse, and in so doing, become martyrs for the Jewish faith. The opera was clearly written to show the strength of the Jewish faith. The Jews are the primary characters. Ironically, even in his pro-Jewish writing, Halévy has embraced two compositional devices which are indicative of Jewish stereotypes of the day. The foremost is the fact that Eléazer is a goldsmith and a jeweler. This characterization falls squarely into the tradition of stereotyping Jews as people who only deal in moneyed professions. In fact, the use of the goldsmith profession instead of the money-lending profession, which is a more blatant stereotype, functions as a subtle reference to the place of Jews within a society. The second device used by Halévy is his voice writing for the part of Eléazer. Though Eléazer is not a true character tenor role, it is very much a secondary tenor role to that of Léopold. In a sense, the relationship of the two vocal lines is not too far removed from that of Mime and Siegfried in *Der Ring des Nibelungen*.

Marginalization of Moors

The marginalization of Moors within theater long preceded opera. Writers of English Renaissance drama, to single out a particular group, made frequent reference to Moors and their monster-like appearance and negative influence upon society. William Shakespeare's writings provide a quintessential example. *Othello* portrays a Moor, the title character, in his unsuccessful attempts to fit into Venetian society. In *Titus Andronicus*, the earliest of Shakespeare's Roman plays, Aaron, "an alien creature of some totally different inner composition whose feelings and thought processes are in every sense the inversion of the 'fair' ones around him," destroys the Roman state in which he lived (d'Amico 136). Even in *The Tempest*, the monster, Caliban, had lineage which traced back to Northern Africa. This use of Moors as outsiders and evil entities is rooted in the same value system that gave rise to the opera librettos centuries later. "The Moor as a villain becomes a convenient locus for those darkly subversive forces that threaten European society from within but that can be projected onto the outsider" (d'Amico 2). The use of Moors within this role is rooted in the fact that Moors were easily distinguishable from Europeans in many ways. These differences came to highlight the ways in which Europeans felt their culture to be at the pinnacle of development. "As an opposite in race, religion, and disposition, the Moor can be used to confirm the superiority of Western values" (d'Amico 2).

The marginalization of Moors within opera is a characteristic which bridges centuries and countries, not allowing for the

compartmentalization which permitted organized descriptions of other marginalized groups. The operas of Wolfgang Amadeus Mozart, particularly his German operas, provide a prime example of ostracization of Moors. Mozart's operas *Die Entführung aus dem Serail* and *Die Zauberflöte* are considered to be the first truly German operas, the first in a line which extended through Wagner to Richard Strauss. It is the latter of these two operas which provides the clearer example of marginalization. Within *Die Zauberflöte* is an order of people who personify all that is virtuous; this group represents in many ways the prototypical German in the mind of Mozart and his librettist, Emmanuel Schikaneder. The character Monostatos, the Moor, is allowed to be a slave within this order, but is unable to fit into the society because of his evilness and darkness. He is banished from the order, at which point he tries, unsuccessfully, to deny other truly virtuous persons their rightful entrance. Monostatos plays the traditional role of the Moor who is unable to fit into a European culture, in this case, a German culture. He was driven by a lust and a vindictiveness that were out of place in the more righteous German society.

The words Schikaneder gave Monostatos and the way in which Mozart declaimed them are very revealing. Monostatos is a character tenor role like those of the aforementioned Wagner operas. This voice is put in direct contrast with the rich bass of Sarastro, the leader of the order, and the fuller, more lyric tenor of Tamino, who is the final initiate. The short, choppy phrases of Monostatos' strophic aria "Alles fühlt der liebe

Freuden" are almost laughable in comparison to Tamino's aria, "Dies Bildnis ist bezaubernd schön," with its gorgeous lines and intense emotions (Appendix pp.21-23). The disjunct motive, particularly when coupled with anti-Moor text, is also revealing. "Every creature feels the joy of love, but I must forego love because a black man is ugly. . . Dear moon forgive me; a white skin has seduced me. White is beautiful." (Appendix p.24). The lyrics of Monostatos' aria do little to hide the German opinion of dark-skinned peoples, and, more specifically, Moors.

Die Entführung aus dem Serail has no actual Moorish characters; however, there is an aria which describes a scene which has occurred in a Moorish land. Pedrillo, the servant of a Spanish nobleman, sings an aria entitled, "In Mohrenland." This aria depicts a young, beautiful woman, specifically described as "white," who is imprisoned in a Moorish land (Appendix pp.25-26). This woman is eventually rescued by a gallant knight. Pedrillo then compares that story to his own life, in which his beloved has been imprisoned by an evil Turk. Incidentally, Pedrillo's sweetheart's name is Blonde, a word which has the same definition in German as it does in English.

A prime example of the marginalization of Moors within nineteenth century opera can be seen in Rossini's *L'Italiana in Algeri*. The opera takes place in Algiers, and all the Algerians are considered, by definition, Moors. Rossini uses the story to show the intellect and virtue of Italians as compared to the slow-wittedness of the Moors. The opera takes place in the palace of Mustafa, the Bey of Algiers. Mustafa, married to Elvira, also a

Moor, has decided that he wants to take an Italian woman as a lover. In his service is an Italian, Lindoro, who has been removed from his beloved. A ship carrying Italian women is discovered, and Mustafa rejoices in the additions it will provide for his harem. It happens that one of the Italian women is Isabella, who is searching for her lost love. Isabella meets Mustafa and finds his appearance quite amusing. Lindoro enters, and he and Isabella, not surprisingly, recognize each other as their respective lost loves. Mustafa decides that he wants Isabella as a wife, but she devises a plan to escape with Lindoro. Her ruse, though silly and unbelievable, fools Mustafa, and she and Lindoro escape even while Mustafa is watching. Finally, it is explained to Mustafa that he has been deceived, so he takes Elvira back. The opera is fluffy, but it succeeds in showing both the slowness of the Moors and their voracious sexual appetite.

A final example of the marginalization of Moors comes in the twentieth century opera, *Die schwarze Maske*, a Polish opera written in 1986 by Krzysztof Penderecki. Based on a play written in 1928 by Gerhard Hauptmann, the opera is set in 1662 at a party in a small Silesian town. The party begins with different people arriving, each coming from a distinct background, but all getting along agreeably. Suddenly, a black man wearing a black mask appears, and everything that was going so well starts to disintegrate into chaos. People begin attacking the other guests' religions and histories. The hostess, Benigna, tells a story of the time when she was seduced by a Negro named Johnson who later killed her merchant husband. He escaped and subsequently began

blackmailing her (for she had been with a black man). She states that his demands, which were becoming worse, continue even today. Suddenly it occurs to her that the black masked man may have been the very same Negro. She discovers her servant murdered, realizes the masked man was, in fact, Johnson, and goes mad and dies. Her husband (she had remarried after the first marital loss) then commits suicide. The opera clearly illustrates how a Moor enters into a setting and breaks down the sense of order and balance. It is a microcosmic portrayal of the sentiment that Moors, when allowed into a society, will do all possible to destroy that society. Incidentally, the names of the characters are quite interesting; the innocent woman was Benigna (with the root "benign") and the aggressor was Johnson, a term which has of late come to represent the phallus.

The treatment of Moors in each of the prior examples shows certain prevailing stereotypes of Moors which persisted throughout the three centuries spanned in the operas examined. Each of the Moors was a sexual deviant. Monostatos wanted little more than to be with Pamina, the white woman whom he loved. The Moor referred to in *Die Entführung aus dem Serail* had abducted a woman to his seraglio. Similarly, Mustafa had his own harem. Finally, Johnson, the Negro in *Die schwarze Maske*, had seduced Benigna. In fact, each of the Moors not only were sexually voracious, each had directed their sexual appetites not toward Moorish women, but toward white women. This fact is an indication that much of the fear of Moors comes from the thought that they may steal and tarnish a white woman. Just as women who had sexual powers over

men were feared, the Moors, who seemed to have some sexual power over white women, were feared.

Conclusion

The treatment of gypsies, witches, widows, Jews, and Moors in both the plots of operas and the compositional techniques of the composers reveals much about the treatment of these groups in mainstream society. "Everywhere you turn for escape in the arts as in society at large, there's old or resurgent anti-Semitism and concomitant homophobia" (Mass 189). The gypsy in Italy was viewed as a dirty, impure entity who had the power to call on the supernatural and destroy children and families. The accused witch was persecuted for her pacts with the devil which could ultimately lead to the downfall of Christianity. Widows were feared because of their increased power over men. The Jew in Germany was seen as a deformed, greedy, high-voiced entity who, too, had certain powers of witchcraft, and could ostensibly be the downfall of German society. The Moors were viewed by Europeans in general as a group determined to break down their balanced society. It is unclear, however, if these operas were a result of the sentiment of the times or if they in fact influenced the sentiment. With the ubiquitous hand of the wealthy elite over the production of opera, it must be assumed that much of what was written was written to serve them. In this sense, it is safe to say that the plots of the above operas were influenced by the feelings of mainstream society.

The depiction of gypsies as unclean and Jews as smelly and hunchbacked certainly served to appease and humor those who paid the bill of the productions. But not all the stereotypes enumerated above were as obvious as a ramshackle house or a large-nose. Many of the musical portrayals were subtle references, references which were not necessarily consciously understood by the audience. One had to pay particular attention to the vocal line of the Nibelung dwarfs as compared to the gods to fully grasp the concept that Wagner was trying to illustrate. And one had to endure 16 hours of opera to realize that it was the curse in *Das Rheingold*, the first opera in the cycle, which portended the twilight of the gods in the final opera. It was through these subtle references that opera exerted an influence over the culture to which it played. By giving gypsies low voices, Verdi effectively marginalized gypsies in the ear of the listener. By employing his multi-layered characterizations of Jews, Wagner marginalized Jews. By coupling Moors with white women, composers instilled a further fear of dark-skinned people. In this way, opera served to perpetuate stereotypes and simultaneously reflect and influence the persecution of marginalized groups within society.

Much of the persecution of marginalized segments of society which arose in the Middle Ages has persisted to today. Homosexuals, a group which once enjoyed all the liberties of heterosexuals in ancient Rome, and then enjoyed further tolerance in the eleventh and twelfth centuries, slowly lost their freedoms and became persecuted. This persecution, this view of homosexuals

as deviant, has continued even to today. Similarly, Jews, who in the Roman empire of the first and second centuries received special treatment from the Roman government, and who, after the fall of the Roman empire, experienced an almost complete integration into society, began to be increasingly viewed as deviant in the eleventh century. This view and the subsequent persecution have continued to today. Where do the past three centuries of opera fit into this spectrum?

Just as society today can see germs of the eleventh-century persecutions in its own time, even more apparent today is the reflection of the past three centuries. Much of what was depicted on stage in that era can be seen today in every Western country. Roots of the philosophy which propelled Hitler into power can be traced to the writings and compositions of Wagner. Furthermore, even today two armed guards stand continuously outside the single synagogue in Vienna which was not destroyed in Kristallnacht, because in 1991 a fundamentalist group planted a bomb therein. Dark-skinned people continue to be ostracized both in Europe and the United States. And the occasional tour book for Italy will still warn the wealthy to avoid groups of gypsies; one never knows what might befall the careless person who broaches so unclean an entity. The persecution so aptly depicted throughout the history of opera remains even today. Laura Otis writes: "Issues of race and racism permeate and link the politics and science of the 1990s, revealing their relation to the organic memory idea of a hundred years ago." She continues, asserting that art plays a role in our lives which gives us "access to ways of thinking that

go beyond literature. . . . Studying their past incarnations helps us understand the role they play in our current thoughts" (Otis Preface).

The treatment of gypsies, witches, widows, Jews, and Moors in the operas cited clearly illustrates stereotyping of these groups. This stereotyping led to a furthering of society's tendency to ostracize and persecute these marginalized groups, denying them the freedoms enjoyed by other individuals and groups within society. These operas provide a clear picture of a mainstream society which both accepted and fortified the circle which had been drawn around it centuries prior, a circle which these operas helped to fortify, a circle which forced the exclusion of multiple groups of people, a circle which remains even today.

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APPENDIX

W. H. BAKER,
FOUR STAR BOND
PAPER CO.

Music
M
1503
N484R56
1957

RIGOLETTO

Opera in Four Acts

Music by

Giuseppe Verdi

Libretto by

FRANCESCO MARIA PIAVE

After Victor Hugo's play *Le Roi s'amuse*

English Version by

RUTH and THOMAS MARTIN

ED. 2562

G. SCHIRMER

New York / London

1377376

ing her). Maddalena. Sparafucile. Maddalena.

S.
Ma.
dia-mo. È ver!.. La-scia fa-re... Sal-var-lo dob-bia-mo, sal-var-lo dob-mon-ey. I know! I must kill him! I beg you, my broth-er, I beg you to

Sparafucile.

M.
S.
bia-mo. Se pria ch'ab-bia il mez-zo la not-te toc-ca-to al-cu-no qui spare him! If some-one should come here ere mid-night has sound-ed, Let him be the

(lightning) *f* *pp*

Maddalena.

S.
Ma.
giun-ga, per es-so mor-ra. E bu-ia la not-te, il ciel troppo i-vic-tim, your man may go free. The night is too storm-y, that hope is un-

(lightning) *f* *pp*

Gilda.

M.
G.
ra-to, nes-su-no a que-sto-ra da qui pas-se-ra. Oh qual ten-ta-found-ed, So late in this weath-er what chance could there be? There's one way to

8 *Oh*
Fl.

G. zio - nel.. morir per l'in - gra - to!.. Mo - ri - re, e mio pa - dre!.. Oh cie - lo! pie -
 save him, May God give me cour - age! O heav - en, for - give me, Have mer - cy on

G. *ff*
 tà! oh cie - lo!
 me! God have mer - cy,

Ma. Maddalena.
 È bu - ia la not - te, il
 The night is too storm - y, such

S. Sparafucile.
 Se pria ch'ab - bia il mez - zo la
 If some - one should come here ere

ff (heavy rain and continued lightning)

G. pie - - - - - tà! oh
 mer - - - - - cy on me! God have

Ma. ciel trop - po i - ra - to, nes - su - no a que -
 hope is un - found - ed, So late in such

S. not - te toc - ca - to al - cu - no qui
 mid - night has sound - ed, Let him be the

IL TROVATORE

(THE TROUBADOUR)

An Opera in Four Acts

Music by

GIUSEPPE VERDI

Libretto by

S. CAMMARANO

The English Version by

NATALIA MACFARREN

With an Essay on the
History of the Opera by

E. IRENÆUS STEVENSON



Ed. 473

G. SCHIRMER *New York/London*

1377379

Nº 8. "Stride la vampa.,, Canzone.

While Azucena sings, the Gipsies gather round her.

Azucena. *Allegretto* (♩=60)

Stri - de la vam - pa! la
Fierce flames are soar - ing, the

Piano. *pp*

fol - la in - do - mi - ta cor - re a quel fo - co lie -
cru - el mul - ti - tude Rush to the pas - time, laugh

ta in sem - bian - za! Ur - li di gio - ja in -
in their mad - ness, Fren - zied with plea - sure, shout -

Cl. & Fag.

- tor - no ec - cheg - gia - no: cin - ta di sgher - ri
- ing as vul - tures cry. Forth comes the vic - tim,

marcato

Leonora

con espansione, un poco animato

Gio - ja pro-vai che a - gl'an - ge - li so - lo è pro -
Joy as a - lone the an - gels know, In that bright

con espansione, un poco animato

var con - ces - so!... Al co fe ~~re~~, al guar - do e -
hour came o'er me! 'Twas bliss su - preme, 'twas

pp

cresc. a poco a poco *f* *p a piacere stent.*
sta - ti - co la ter - ra un ciel sem - brò, la ter - ra un ciel, un ciel sem - brò, al
ec - sta - sy, with - in my soul those ten - der accents rang; 'Twas

cresc.

cresc. a poco a poco

pp *p*
cor, al guar - do e - sta - ti - co la
bliss su - preme, 'twas ec - sta - sy, with -

pp

cresc. a poco a poco *f* *con entusiasmo*
ter - ra un ciel sem - brò, la ter -
in my soul, with - in my soul

f

Music

M
1503
.G711F4
1966

7

FAUST

Opera in Four Acts

Music by

Charles-François Gounod

Libretto by

MICHEL CARRE

and

JULES BARBIER

After the poem by Goethe

English Version by

RUTH and THOMAS MARTIN

ED. 2679

G. SCHIRMER

New York/London

1377377

Mr. Nedonne un bai-ser, ma mi-e, Que la bague au doigt, Ne
Till the wed-ding bells are ring-ing, Lock your door, dear! Till

cresc.

— donne un bai-ser, ma mi-e, Que la bague au doigt. Que la bague au
— the wed-ding bells are ring-ing, Lock your door, my dear, Lock your door, my

ad lib.
f

doigt! Ah! ah! ah! ah! ah! ah! ah! ah! ah! ah!
dear! Ha! ha! ha! ha! ha! ha! ha! ha! ha! ha!

Mr. *Presto.*
ff

Piano.

V. *p*

V. *p*

Me. *ff*

V. *ff*

MEPHISTOPHELES

COMPOSED BY

ARRIGO BOITO

ENGLISH ADAPTATION BY THEO. MARZIALS.

PIANOFORTE ARRANGEMENT BY MICHELE SALADINO.

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of this opera, are strictly reserved.

RICORDI

(presenting a globe of glass to MEPH.)

CHORUS.

Ec - - co - ti, o prin - - ci - pe,
Here we pre - sent to thee

Ec - - co - ti, o prin - - ci - pe,
Here we pre - sent to thee

Ec - - co - ti, o prin - - ci - pe, il mon - do in - ter.
Here we pre - sent to thee All of the earth.

Ec - - co - ti, o prin - - ci - pe, il mon - do in - ter.
Here we pre - sent to thee All of the earth.

THE BALLAD OF THE WORLD.

Allegro. ♩ = 76.

MEPH. (with a globe of glass in his hand.)

Allegro. ♩ = 76.

one beat to each bar

(voice generally doubles the bass notes)

rall. a piacere

Più presto. ♩ = 48.

Ec - - coil mon - - do,
Here's the earth So

più rall.

Più presto. ♩ = 48.
p legatissimo

Ecclesiastical Sources: Women, Marriage, Gender Roles

I. Late Medieval Reformers

A. Marquard von Lindau: The Book of the Ten Commandments, c. 1378.

On Widows

Disciple: How should widows conduct themselves, and what sort of fruits come from their lives?

Teacher: Widowhood is a great virtue and a noble life, for Scripture shows that God has a special regard for widows. It is a sign of a pure nature and a much more spiritually secure life than marriage.

There are three kinds of widows: the first are those who live for their lusts and natural desires. These are as good as dead, and I will say no more about them. The second are those who keep good order in their households and raise their children in the fear of God. These are blessed, but not so blessed as the last sort, who serve God day and night with prayer and fasting, like the holy widow Anna.

These are the characteristics of godly widowhood:

1. Thoughtful prayer
2. No idleness; a widow should always have good works to keep her occupied.
3. Few words: a widow especially should control her mouth; she shouldn't be running here and there or speak as much as she did formerly.
4. Love of solitude. A Widow should be like the turtledove, who once its mate has died lives a solitary life. Here we should take a lesson from Judith, who as we read young and more beautiful than any woman. And when her husband died she had a room above her house where she lived shut in with other virgins. They never went out, unless it was to go to the Temple, and then they wore only old clothes thrown over their bodies and they fasted all day on the Sabbath and Holy Days. They passed their time in holy activities and deep prayer.

I say these things so that other widows may learn from them and structure their lives accordingly....

B. Jan Hus, The Book of the Rope, c. 1400

On the Honor due to Mothers *4th command.*

"...[she] carried you for a long while in her own body, fed you for a long time, and in the most difficult moments of your youth, she was there for you. She washed your dirty diapers [plunden]; often soiling herself with your filth. She sat by your side when you were sick, and she caught your illnesses and shared your suffering. She raised you to maturity, and taught you to love Christ."

Music

M

1503

W14M34

1904

, cop. 4

THE MASTERSINGERS OF NUREMBERG

An Opera in Three Acts

Music by

RICHARD WAGNER

Complete Vocal Score in a
Facilitated Arrangement by

KARL KLINDWORTH

English Translation by

FREDERICK JAMESON



Ed. 1697

G. SCHIRMER *New York/London*

1377411

(Beckmesser, der sich endlich mit Mühe auf dem Rasenhügel festgestellt hat, macht eine erste Verbeugung gegen die Meister, eine zweite gegen das Volk, dann gegen Eva, auf welche er, da sie sich abwendet, nochmals verbeugt.)
(Beckmesser, who with trouble has at length found firm footing on the mound, bows first to the Masters, then to the people and then to Eva, at whom, when she turns away, he again bows with embarrassment; he

gen hinblinzelt; grosse Beklommenheit erfasst ihn; er sucht sich durch ein Vorspiel auf der Laute zu ermuthigen.)
(tries to calm his uneasiness by a prelude on the lute.)

BECKM.

LAUTE.

ro - si - gem Schein, von Blüth und Duft ge - schweilt die Luft, voll al - ler Won - - nen, nie er -
dawning of day, with bo - som bare, to greet the air, my beauty steam - ing, faster
 dawn of the day, when blossoms rare made sweet the air, with beauties teem - - ing, past all

ron - - nen; im Gar - ten lud ich ein garstig und fein
dream - ing; a gar - den round e - lay wearied my way.

son - - - nen, ein Gar - ten lud mich ein, Gast ihm zu sein.
dream - - - ing, a gar - den round me lay, cheer - ing my way.

(Walther beschreitet festen Schrittes den kleinen Blumenhügel.)
(Walther firmly steps on to the mound.)

dolce

P. + P. + P. +

dim.

Sehr mässig.

p

(sehr lang) (molto ten.)

P. + P. +

WALTH.

„Mor - gen-lich leuch-tend im“
„Bathed in the sun-light at“

più p

p dolce

P. una corda + P. t.c.

(anschwellend.) (cresc.)

ro - si-gen Schein, von Blüth' und Duft ge-schwellt die Luft, voll al-ler
dawn - ing of day, while blossoms rare made sweet the air, with beauties

cresc.

molto cresc.

(An dieser Stelle lässt Kothner das Blatt, in welchem er mit den andern Meistern eifrig nachzulesen begonnen, vor Ergriffenheit unwillkürlich fallen, er und die Uebrigen hören nur noch theilnamvoll zu.)

(Kothner, who with the other Masters had begun to follow the written words of the song, deeply moved, here lets the paper fall. He and the rest listen with interest.)

WALTH.

(wie entrückt.)
(in ecstasy.)

Won - - nen nie er-son-nen, ein Garten lud mich ein, dort un-ter ei-nem
teem - - ing past all dreaming, a garden round me lay, and there beneath a
ein wenig zurückhaltend

sehr ausdrucksvoll
f *dim.* *p* *sehr zart.*

P. + P. P. +

Wun-der-baum, von Fruch-ten reich be-han-gen, zu schau'n in sel'-gem
wondroustree, where fruits were rich-ly throng-ing, my bliss-ful dream re-

p

P. + P.

Lie-bestraum, was höchstem Lust-ver-lan-gen Er-fül-lung kühn ver-
vealed to me the goal of all my long-ing, and life's most glor-ious
Allmählich wieder in etwas bewegterem,

cresc. *dim.* *p* *cresc.*

P. + P. + P.

hiess, das schön-ste Weib: E - va im Pa - ra -
prize, a wo-man fair: E - ra in Pa - ra -
frühern Zeitmass.

f *dim.* *pp*

P. + P.

(sehr lang)
(molto len.)

im
at

al-ler
beauties

KALMUS VOCAL SCORES

George F. Delme¹⁶

The Ring of the Nibelungen

Third Part

SIEGFRIED

By

RICHARD WAGNER

English Translation by
FREDERICK JAMESON

Complete Vocal Score in a
Facilitated Arrangement by
KARL KLINDWORTH

**With German-English Text
and Table of Motifs**

EDWIN F. KALMUS

PUBLISHER OF MUSIC
NEW YORK, N. Y.

MIME.

Alberich

ALB.

Verfluch-ter Bruder, dich brauch' ich
Ac-curs-ed brother, I want theeWo-hin schleichst du ei-lig und schlaun, schlimmer Ge-sell?
What wouldst, slink-ing hasty and sly, slip-per-y knave?hier! Was bringt dich her?
not! What brings thee here?Fort vonder
Off get theeGeizt es dich, Schelm, nach meinem Gold? Verlangst du mein Gut?
Tell me, thou rogue, wouldst rob my gold? Dost co-vet my goods?Stelle! Die Stät-te ist mein: was stöberst du hier?
gone now! The place here is mine: what seekest thou here?Stör' ich dich wohl im stil-len Geschäft, wenn du hier
Slinking so sly-ly here to thy work, art thou now

e.

insure himself of Fas-
s forward from aclelt
tively. As the latter
im and stops him.)

200 MIME.

Was ich er-schwang mitschwe-rer Müh', soll mir nicht schwinden.
 ALB. What I have won with toil and pain shall not escape me.

stiehlest?
 caught?

Hast du dem Rhein das Gold zum
 Was it then thou who robbed the

f *p*
P. *+*

Rin-ge geraubt? Erzeugtest du gar den zä-hen Zau-ber im Reif?
 gold from the Rhine? Was thine then the hand that worked the spell in the ring?

sf sf sf sf p *sf sf sf p*

MIME.
 Tarn-helm, der die Ge-stal-tentauscht? Der sein' be-durf-te, erdach-test du ihn wohl?
 helm that hides and changes all? Though thine the want, was the hand that worked it thine?

sf sf sf p sf sf sf f

ALB.
 Was hät-test du Stümperjeweih zu stampfen ver-standen? Der Zau-ber-ring zwang mir den
 What work couldst thou, bungler, ever have known how to fashion? The magic ring taught to the

p f sf sf sf

MIME.

ALB.

ie in das Gold zum
ou who robbed the

Zwerg erst zur Kunst.
Nib-lung his craft.

Wo hast du den Ring? Dir Zage ment-rissen ihn Rie - sen.
Where hast thou the ring? The giants have stolen it from thee.

Was du ver-
What thou hast

*p**cresc. -**f**sf**f**sf*

lorst, meine List er - - langt' es für mich.
lost I will gain by guile for my own.

Mit des Kna-ben That will der Knickern nun
What the boy has won would the miser lay

*sf**sf**p*

Ich zog ihn
I brought him

knau-ern? Dir ge - hört sie gar nicht, der Hel - le ist selbst ihr Herr.
hands on? Not to thee belongs it, the he - ro himself is its lord.

*sf**p**sf*

Wer schuf den
Who shaped the

p

wohl?
thine?

*sf**sf**sf**f*

zwang mirden
taught to the

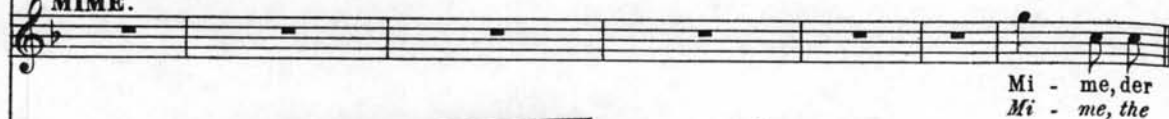
sf

432 SIEGFRIED

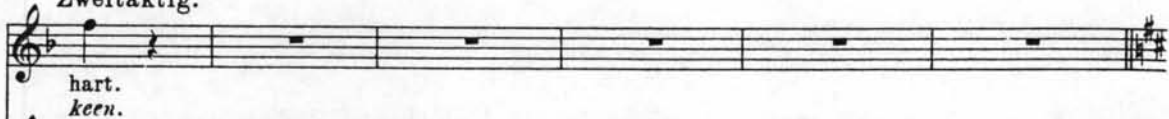
SIEGF.



MIME.



Zweitaktig.

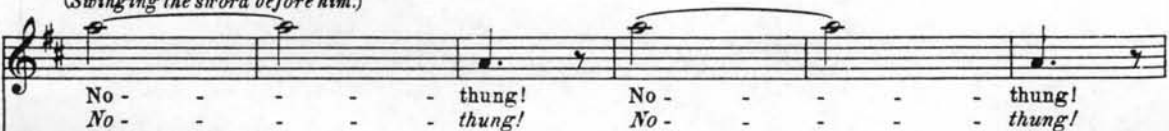


Zweitaktig.



Dreitaktig.

(Das Schwert vor sich schwingend.)
(Swinging the sword before him.)

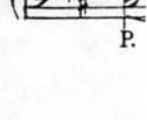
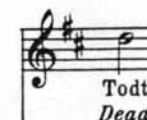
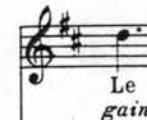
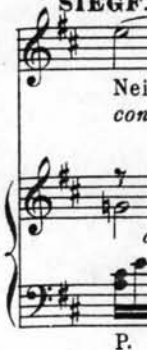


All's!
world.

Dreitaktig.



SIEGF.



Ed. 1728

THE MAGIC FLUTE

(DIE ZAUBERFLÖTE)

An Opera in Two Acts

Music by

W. A. MOZART

The Original Text by

EMANUEL SCHIKANEDER

and

CARL LUDWIG GIESECKE

With an English Version by

RUTH and THOMAS MARTIN

(As revised for the Metropolitan Opera, New York, 1951.)

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G. SCHIRMER, Inc., NEW YORK

No. 13. Aria

07

Allegro

sempre pp possibile

Monostatos

%

- 1. Al - - les
- 2. Drum so
- 1. All the
- 2. This is

fühlt der Lie - be Freu - den, schnäbelt, tän - delt, herzt und küßt, und ich
will ich, weil ich le - be, schnäbeln, küs - sen, zärt - lich sein. Lie - ber
world is full of lov - ers, Man and maid - en, bird and bee. Why am
just the right oc ca - sion, It's too good a chance to miss! I don't

soll die Lie - be mei - den, weil ein Schwar - zer häß - lich ist, weil ein Schwar - zer häß - lich
gu - ter Mond, ver - ge - be: ei - ne Wei - ß - na - hm mich ein, ei - ne Wei - ß - na - hm mich
I not like the oth - ers? No one ev - er looks at me! No one ev - er looks at
need to use per - sua - sion, All I do is steal a kiss! All I do is steal a

ist.
ein.
me!
kiss!

Ist mir
Weiß ist
Why should
I'm a -

manly
purest
's head
amino.)
What

me ac -
If the
y do I
estion.
wards.
els like
nd Pa -

re rose -
What
such a
ly con -
I was
think,

2. D.: Und mir befahl sie, dass ich, statt Zuckerbrot, diesen Stein dir überbringen soll. (Sie überreicht Papageno den Stein.) Ich wünsche, dass er dir wohlbekommen möge.

Pap.: Was? Steine soll ich fressen?

3. D.: Und statt der süßen Feigen, hab ich die Ehre, dir dies goldene Schloss vor den Mund zu schlagen. (Sie hängt ihm das Schloss vor den Mund. Papageno zeigt seinen Schmerz durch Gebärden.)

1. D.: Du willst vermutlich wissen, warum die Fürstin dich heute so wunderbar bestraft? (Papageno bejaht es durch Nicken mit dem Kopf.)

2. D.: Damit du künftig nie mehr Fremde belügst.

3. D.: Und dass du nie dich der Heldentaten rühmest, die andre vollzogen.

1. D.: Sag an, hast du diese Schlange bekämpft? (Papageno verneint es durch Schütteln mit dem Kopf.)

2. D.: Wer denn also? (Papageno deutet an, dass er es nicht weiss.)

3. D.: Wir waren's, Jüngling, die dich befreiten.—Hier, dies Gemälde schickt dir die grosse Fürstin: es ist das Bildnis ihrer Tochter. (Sie überreicht es.) Findest du, sagte sie, dass diese Züge dir nicht gleichgültig sind, dann ist Glück, Ehr und Ruhm dein Los!—Auf Wiedersehen. (Geht ab.)

2. D.: Adieu, Monsieur Papageno! (Geht ab.)

1. D.: Fein nicht zu hastig getrunken! (Geht lachend ab. Papageno eilt in stummer Verlegenheit ab. Tamino hat gleich beim Empfang des Bildes seine Aufmerksamkeit nur diesem zugewendet.)

2nd L.: And she ordered me, instead of sugar-bread, to give you this stone. (Gives him the stone.) Here's good health to you!

Pap.: What, I shall eat stones?

3rd L.: And instead of sweet figs, I have the honor of locking up your mouth with this golden padlock. (Does so. Papageno shows his pain through gestures.)

1st L.: I imagine you would like to know why the Queen punishes you in such a strange way? (Papageno nods yes.)

2nd L.: So that in the future you will never again tell lies to strangers!

3rd L.: And that you will never boast of heroic deeds achieved by others.

1st L.: Tell us, did you kill this serpent? (Papageno shakes his head.)

2nd L.: Who did, then? (Papageno shrugs his shoulders.)

3rd L.: Prince, it was we who saved you. The great Queen sends you this portrait of her daughter. (Hands it to him.) If you find that these features are not indifferent to you, she says, then happiness, honor, and glory will be your destiny. Farewell. (Exit.)

2nd L.: Adieu, Monsieur Papageno! (Exit.)

1st L.: Don't drink too fast! (Exit, laughing. Exit Papageno, who has continued to pantomime. Tamino has not taken his eyes off the picture since he received it.)

No. 3. Aria

Larghetto

Tamino

Dies Bildnis ist be-zan-bernd schön, wie noch kein Au-ge je ge-
O im-age an-gel-like and fair! No mor-tal can with thee com-
sehn! Ich fühl es, ich fühl es, wie dies Götterbild mein Herz mit neu-er Re-gung
pare! I feel it, I feel it, how this god-ly sight Per-vades my heart with new de-
füllt, mein Herz mit neu-er Re-gung füllt. Dies I
light Per-vades my heart with new de-light.

ssoupie sur une couche abritée de
statos est là qui l'observe.)

ion connaît les joies de l'amour,
e caresse et s'embrasse –
e fuirais l'amour
omme noir est laid!
as donné un cœur?
de chair et de sang?
ment sans femme
les tourments de l'enfer!

, tant que je vivrai,
er caresses, tendresses et baisers! –
e, pardonnez-moi:
ne m'a séduit!
st belle et mérite un baiser.
otre visage! –
s chagrine de trop,
s yeux.
rs Pamina. Eclairs et tonnerre. La
t apparaît et Monostatos se cache
La Reine donne à sa fille un
quel elle doit tuer Sarastro.)

le consume mon cœur;
a mort m'enflamment!

(Pamina liegt schlafend unter Blumen und
Rosen. Monostatos beobachtet sie.)

Nr. 13: Arie

MONOSTATOS

- 5 Alles fühlt der Liebe Freuden,
schnäbelt, tändelt, herzet, küßt –
und ich soll die Liebe meiden,
weil ein Schwarzer häßlich ist!
Ist mir denn kein Herz gegeben,
bin ich nicht von Fleisch und Blut?
Immer ohne Weibchen leben
wäre wahrlich Höllenglut.

Drum so will ich, weil ich lebe,
schnäbeln, küssen, zärtlich sein! –
Lieber guter Mond, vergebe,
eine Weiße nahm mich ein!
Weiß ist schön – ich muß sie küssen.
Mond! verstecke dich dazu! –
Sollt' es dich zu sehr verdrießen,
o so mach die Augen zu.
(Er schleicht sich langsam zu Pamina. Die
Königin der Nacht kommt unter Donner aus
der mittleren Versenkung. Monostatos zieht
sich zurück, um ungestört beobachten zu
können. Die Königin bietet ihrer Tochter einen
Dolch an mit dem diese Sarastro töten soll.)

Nr. 14: Arie

KÖNIGIN

- 6 Der Hölle Rache kocht in meinem Herzen,
Tod und Verzweiflung flammet um mich her!

(Pamina lies sleeping on a couch, shaded by rose
bushes. Monostatos is watching her.)

No. 13: Aria

MONOSTATOS

Every creature feels the joy of love,
and bills and coos and hugs and kisses –
but I must forego love
because a black man is ugly!
Have I not been given a heart?
Am I not flesh and blood?
To live forever without a wife
would really be like hellfire.

So, because I live, I will
bill and coo, kiss, be tender! –
Dear, good moon, forgive me:
a white skin has seduced me!
White is beautiful, I must kiss her:
therefore, moon, hide your face from me! –
If this upsets you too much,
then close your eyes.
(He steals forward towards Pamina. Thunder and
lightning; the Queen of the Night appears, and
Monostatos withdraws to observe her. The Queen
offers her daughter a dagger with which she must
kill Sarastro.)

No. 14: Aria

QUEEN

Hell's vengeance seethes in my heart;
the flames of death and despair engulf me!

Music

KALMUS VOCAL SCORES

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1533

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1968

**WOLFGANG AMADEUS
MOZART**

**ABDUCTION FROM
THE SERAGLIO**

DIE ENTFÜHRUNG AUS DEM SERAIL

AN OPERA IN THREE ACTS
With English and German text

K 384

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EDWIN F. KALMUS

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Lie - be - doch ver - eint,
ven - be - ture risk - ing all,
doch ver - eint, doch vereint, doch ver -
risk - ing all, risking all, risk - ing

fp *f* *p* *f* *p* *f*

eint.
all.

SCENE III - PEDRILLO and BELMONT

PEDRILLO. - They're all sound asleep! all now is
quieter and still!

BELMONT. - Where is the ladder?

PED. - Not so fast! I must first give the signal!

BEL. - What are you waiting for?

PED. (looks at his watch). Just right - exactly
twelve o'clock - go there, in the corner, and
watch that we are not surprised.

BEL. - Only don't loiter. (Exit.)

No. 18 ROMANZE; IN MOHRENLAND

PEDRILLO. - Alles liegt auf dem Ohr: es ist alles
so ruhig und stille.

BELMONTE. - Wo ist die Leiter?

PED. - Nicht so hitzig; ich muss erst das Signal geben.

BEL. - Was hindert dich?

PED. - Eben recht, schlag zwölf Uhr, Gehen Sie dort
in die Ecke: geben Sie wohl Acht, dass wir
nicht überrascht werden.

BEL. - Zaudre nur nicht.

No. 18 ROMANZA: IN MOORISH LANDS

sempre staccato quasi pizzicato.

PEDRILLO In Moh-ren-
In Moor-ish

land gefan-gen war ein Mä-del hübsch und fein, sah roth und weiss, war schwarz von
lands, imprisoned there, A maiden once was kept; Red as a rose and li - ly-

f *p*

weiss = white